PAMELA IN TOWN.

ELLEN M. HUTCHINSON.

The fair Pamela came to town,
To London town in early summer,
And up and down and round about
The beaux discussed the bright new-comer,
With "Gadzooks, sir," and "Ma'am my duty,"
And "Odds my life, but 'tis a Beauty!"

To Ranelagh went Mistress Pam,
Sweet Mistress Pam so fair and merry,
With cheeks of cream and roses blent,
With voice of lark and lip of cherry.
Then all the beaux vow'd 'twas their duty
To win and wear this country Beauty.

And first Frank Lovelace tried his wit,
With whispers bold and eyes still bolder;
The warmer grew his saucy flame,
Cold grew the charming fair and colder.
'Twas "icy bosom"—"cruel beauty"—
"To love, sweet Mistress, 'tis a duty."

Then Jack Carew his arts essayed,
With honeyed sighs and feigned weeping
Good lack! his billets bound the curls
That pretty Pam she wore a-sleeping.
Next day these curls had richer beauty,
So well Jack's fervor did its duty.

Then Cousin Will came up to view
The way Pamela ruled the fashion;
He watched the gallants crowd about,
And flew into a rustic passion
Left "Squire, his mark," on divers faces,
And pinked Carew beneath his laces.

Alack! one night at Ranelagh
The pretty Sly-boots fell a-blushing;
And all the mettled bloods look'd round
To see what caused that telltale flushing.
Up stepp'd a grizzled Poet Fellow
To dance with Pam a saltarello.

Then Jack and Frank and Will resolved,
With hand on sword and cutting glances,
That they would lead that Graybeard forth
To livelier tunes and other dances.
But who that saw Pam's eyes a-shining
With love and joy would see her pining?

And—oons! Their wrath cool'd as they looked—
That Poet stared as fierce as any!
He was a mighty proper man,
With blade on hip and inches many.
The beaux all vow'd it was their duty
To toast some newer, softer Beauty.

Sweet Pam she bridled, blush'd, and smiled—
The wild thing loved and could but show it!
Mayhap some day you'll see in town
Pamela and her grizzled Poet.
For sooth he taught the rogue her duty,
And won her faith, her love, her beauty.
—(Harper's for February.

BYRON.

CENTENNIAL ANNIVERSARY OF HIS BIRTH.

On a certain night in 1785, when Mrs. Siddons was acting at Edinburgh, the play being "The Fatal Marriage" and the character *Isabella*, a young lady of Aberdeenshire, Miss Catherine Gordon, of Gight, was amongst the audience. There is a point in that tragedy at which *Isabella* recognizes her first husband, whom she had supposed to be dead and in whose absence she had been married to another, and her consternation, grief and rapture are sudden and excessive. Mrs. Siddons, at that point, always made a great effect. The words are, "Oh, my Biron, my Biron!" On this night, at the moment when the wonderful actress sent forth her wailing and heart-piercing cry as she uttered those words, Miss Gordon, of Gight, gave a frantic scream, fell into violent hysterics, and was borne out of the theatre,—still repeating "Oh, my Biron, my Biron!" At the time of this incident it does not appear that she had ever met the man by whom she was afterward wedded—the Hon. John Byron, whose wife she became about a year later. Their first-born and only child was George Gordon, afterward Lord Byron, the poet; and among the many aspects of his life which impress the thoughtful reader of that strange and melancholy story none is more striking than the dramatic aspect—so strangely prefigure in this event.

Censure of Byron whether as a man or as a writer may be considered to have spent its force. It is a hundred years since he was born and sixty-four years since he died. Everybody who wished to say a word against him has had ample opportunity for saying it, and there is evidence that this opportunity has not been neglected. The record was long ago made up. The story was long ago told. Everybody knows that Byron's conduct was sometimes deformed with frenzy and stained with vice. Everybody knows that Byron's writings are occasionally marred with profanity and licentiousness, and that they contain a considerable quantity of trash. If he had never been married, or if, being married, his domestic life had not ended in disaster and scandal, his personal reputation would stand higher than it does at present in the esteem of society. If about one-third of what he wrote had never been published his reputation as a man of letters would stand higher than it now does in the esteem of the best judges of literary art. After an exhaustive discussion of the subject in every possible aspect of it, after every variety of hostile assault and after praise sounded in every key of enthusiasm and in every language of the world, these truths remain. It is a pity that Byron was not a virtuous man and a good husband. It is a pity that he was not a better literary artist, that he wrote so much, and that he published almost everything that he wrote. But, when all this has been said, it remains a solid and immovable fact that Byron was a great poet, and that he continues to be a great power in the literature and in the life of the world. Nobody who pretends to read anything ever omits to read "Childe Harold."

To touch this complex and delicate subject in only a superficial manner it may not be amiss to say that the world is under obligation to Byron, if for nothing else, for the spectacle of a most romantic, impressive and instructive life. His agency in that spectacle, no doubt, was involuntary, but all the same he presented it. He was a true poet; a man of genius; his faculty of expression was colossal, and his conduct was absolutely genuine. No man in literature ever lived who lived himself more fully. Even his assumptions of disguise only made him more obvious and transparent. He kept nothing back. His heart was laid absolutely bare. We know even more about him than we know about Dr. Johnson—who never could have dropped an h without having it picked up by his biographer—and still his personality endures the test of our knowledge and remains unique, romantic, fascinating, prolific of moral admonition and infinitely pathetic. Byron in poetry, like Edmund Kean in acting, is a figure that completely fills the imagination, profoundly stirs the heart, and never ceases to impress and charm, even while it afflicts, the sensitive mind. This consideration alone, viewed apart from the obligation that the world owes to the better part of his writings, is vastly significant of the great personal force that is inherent in the name and memory of Byron.

It has been considered necessary to account for the sadness and gloom of Byron's poetry by representing him to have been a criminal afflicted with remorse for his many and hideous crimes. His widow, evidently a monomaniac, after long brooding over the remembrance of a calamitous married life—brief, but unhappy and terminated in separation—whispered against him, and against his half-sister, an atrocious charge; and this, to the shame and disgrace of American literature, was brought forward a few years ago by a distinguished female writer of America, much noted for her works of fiction, and especially memorable for this one. The explanation of the mental distress exhibited in the poet's writings was thought to be effectually provided in that disclosure. But, as this disgraceful, revolting and inhuman story—desecrating graves, insulting a great and noble genius, and casting infamy upon the name of a sweet, affectionate, faithful and virtuous woman—fell to pieces the moment it was examined, the student of Byron's grief-stricken nature remained no wiser than before this figment of a diseased imagination had been divulged. Surely, however, it ought not to be considered mysterious that Byron's poetry is often sad. The best poetry of all the poets is touched with sadness. "Hamlet" has never been mistaken for a merry production. "Macbeth" and "King Lear" do not commonly produce laughter. Shelley and Keats sing as near to heaven's gate as anybody, and both of them are essentially sad. Scott was as brave and manly and cheery as any poet that ever lived, and Scott's poetry is at its best in his dirges. The "Elegy" and "The Ancient Mariner" certainly are great poems, but neither of them is festive. Byron often wrote sadly because he was, naturally, a man of a melancholy temperament, and because he deeply felt the pathos of mortal life, the awful mystery with which it is surrounded, the pain with which it is usually attended, the tragedy with which it commonly is accompanied, the frail tenure with which its loves and hopes are held, and the inexorable death with which it is continually environed and at last extinguished. And Byron was an unhappy man for the reason that, possessing every elemental natural quality in excess, his exquisite goodness was constantly outraged and tortured by his inordinate evil. The tempest, the clangor, and the agony of his writings are denotements of the struggle between good and evil that was perpetually afflicting his soul. Had he been the wicked man depicted by his detractors he would have lived a life of comfortable depravity and never would have written at all. Monsters do not suffer.

The true appreciation of Byron is not that of youth but that of manhood. Youth is captured by his pictorial and sentimental attributes. Youth beholds him as a nautical Adonis, standing lonely upon a barren cliff, and gazing at a stormy sunset over the Ægean Sea. Everybody knows that familiar picture—with the wide turn-over collar, the great eyes, the wild hair, and the ample neckcloth flowing on the breeze. It is very pretty, but it is not a bit like the real man. If ever at any time he was that sentimental guy he speedily outgrew that condition, just as those observers of him who truly understand Byron have long outgrown their juvenile sympathy with that frail and puny ideal of a great poet. Manhood perceives a very different individual and is captured by a very different attraction. It is only when the first extravagant and effusive enthusiasm has run its course, and perhaps ended in revulsion, that we come to know Byron for what he is really worth, and to feel the tremendous power of his genius. Sentimental folly has commemorated him on the margin of Hyde Park in London, as in the fancy of many a callow youth and green girl, with the statue of a pretty sailor-lad waiting for a spark from heaven, while a big Newfoundland dog dozes at his feet. It is a poor and pitiful caricature. Byron was a man, and a man terribly in earnest; and it is only by earnest men that his mind and works are understood. At this distance of time the scandals of a corrupt age, equally with the frailties of its most brilliant and most illustrious poetical genius, may well be left to rest in the oblivion of the grave. The generation that is living at the close of the nineteenth century will remember of Byron only that he was the uncompromising friend of liberty and popular rights: that he did much to emancipate the human mind from every form of bigotry and tyranny: that he augmented, as no man had done since Dryden, the power and flexibility of our noble English tongue, and that he enriched literature with passages of poetry which, for sublimity, beauty, tenderness and eloquence, have seldom been equalled and have never been excelled.

WILLIAM WINTER.

LENOX.

PRESIDENT AND MRS. CLEVELAND—SOCIETY GOSSIP.

Lenox, Jan. 21.—The people are all agog because it is announced that President and Mrs. Cleveland will visit Lenox next season as the guests of Secretary and Mrs. Whitney. A gentleman says that Mrs. Cleveland wanted to come up to this resort last season, but she concluded to go to a more quiet place. The plan now is for Mrs. Cleveland to come up to Lenox during the most attractive part of the season and visit Secretary and Mrs. Whitney for several weeks, and that just before the time arrives for her to return to Washington the President will come up and spend as much time as possible among the hills. It is further announced that General Greeley and his family will spend a part of the summer in Pittsfield, and that Mrs. Cleveland will pay them a short visit while she remains in the country. The Greeleys are on very intimate terms with Senator Dawes and his family, and Miss Anna Dawes spent some weeks as a guest of General Greeley last summer while Mrs. Cleveland was visiting the General, and it is said that Mrs. Cleveland will remain with Miss Dawes for a few days at the Senator's home in Pittsfield.

There promises to be a greater throng of people at this resort next season than ever before. Many who usually spend the season elsewhere will come up here next season.

I. W. Bishop's new residence will be completed about the 1st of May, and he expects to be settled in it by June 1. The Frelinghuysen residence is about completed, and it is being heated this winter so that the paint will be thoroughly dried by the time the family get ready to occupy it. The residence is too large and stately to be called a cottage. It is built in the old colonial fashion, and is one of the finest residences in town. It cost nearly $100,000 without the lot, for which about $30,000 was paid.

There seems to be some delay about beginning the buildings for the Meadow Club. It is now said that nothing will be done until spring opens.

A. C. Kingsland, of New-York, is now in town looking after the construction of his new residence, which will be completed for next season. The architecture of the house is attractive, and the internal finish will be costly.

J. S. Smith has sold his place on Cliffwood-st. to M. A. Brown for $7,000.

Those interested in lawn tennis say that next season's tournament will be of greater interest than ever before, as arrangements have been made to have the best players in the country contest for the prizes.

ONE DANGER IN USING CHLORAL.

From The Cincinnati Enquirer.

Attention has lately been especially called to the "chloral habit." In some respects it is more dangerous than either the opium or the cocaine habit. Hydrate of chloral is usually resorted to for the purpose of procuring sleep by one suffering from insomnia through mental or physical depression, or, as commonly happens, from both combined. It is customary to mix it with bromide of potassium, the dose being a tablespoonful at retiring for the night. At the first attempt it works like magic—the patient sleeping with a purely natural sleep, and waking, after about eight hours, without any apparent disturbance from the medicine. But as he again and again resorts to this glorious remedy he finds that it is necessary to increase the dose in order to produce the same results; and then suddenly the drug goes back to its pristine vigor, and he sleeps so soundly that he fails to wake up. That is the danger of chloral.

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Religious Notices.

American Temperance Union, Chickering Hall, Sunday afternoon 3 o'clock. Address by Rev. THOMAS L. POULSON, D. D., of Flushing, L. I. Choice musical programme by Crystal Stream Male Quartette and Choir, W. P. HOLLY, director.

All Souls' Church, 48th st., west of 6th ave.—Rev. R. HEBER NEWTON will preach at 11 a. m. Prayers at 4:30 p. m.

A.—Manhattan Temperance Association, Cooper Union this afternoon, 2:45, Silver Lake Quartette with addresses by Revs. C. H. MEAD and TUCKER. Progressive report by committee appointed to compel the enforcement of the Sunday Excise law. W. H. BOOLE, President. JOHN CRAWFORD, Secretary.

Arion Hall, (Harlem), 2,333 Third-ave.—To-night, 8 o'clock, Rev. CHARLES P. McCARTHY'S subject, "Thy Kingdom Come: its Spiritual and Social Culmination on Earth." Mr. EDELMANN and other eminent speakers. Orderly debate.

Annex Hall, 164th-ave.—Afternoon, 3:30, Bible study, by General SWAYNE. Evening service, 7:30, address by J. H. KNIGHT, "Human Responsibility."

Church of the Messiah, corner 34th-st. and Park-ave.—Services at 11 a. m. Sermon by the Rev. ROBERT COLLYER. Subject: "To Them that Sit in Darkness and the Shadow of Death."

Choral Litany Service, 4.15, Church of the Holy Spirit, Madison-ave. and 66th-st. GEO. F. LE JEUNE and vested choir of 30 voices. Anthem, from Rossini's "Stabat Mater." Strangers welcome. Other services, 8, 11, 7:45.

Church of the Divine Paternity, 5th ave., corner 45th-st. Rev. CHARLES H. EATON, D. D., Pastor.—Hours of service, 11 a. m. and 7:45 p. m. Morning subject: "Christ and Prayer." Evening: "The World Morally Better." Special musical service; double quartette, Jubilate, Poinstowski; Anthem, "Tantum Ergo," Berge; "Lost Chord," Sullivan; "When Onward I am Gazing," Gatie; "Let the Bright Seraphim," Handel.

Five Points House of Industry, 155 Worth-st. WILLIAM F. BARNARD, superintendent.—Service of song every Sunday at 3:30 o'clock. The service is almost wholly by the children of the institution. Public cordially invited.

Preaching at the Catholic Apostolic Church, 417 West 57th-st., to-night at 7:45 p. m. Subject: "Baptism." Unbaptized persons and those who regard baptism as a mere form are especially invited.

Rev. F. Windsor Brathwaite, rector of St. Andrew's, Stamford, Conn., will preach in St. Chrysostom Chapel, 7th-ave., corner 39th-st., this Sunday evening at 7:30 o'clock.

St. Stephen's Church. 46th-st., north side, between 5th and 6th aves. The Rev. A. B. HART, Rector. Services on Sunday at 11 a. m. and 4 p. m.

Spiritual Meetings, 219 West 42d-st.—Regular Sunday services, 7:30 p. m., by Rev. E. B. Fairchild, of Boston; all invited.

St. Ignatius Church, 40th-st., near 6th-ave. Rev. ARTHUR RITCHIE, Rector.—Sunday, 7, 7:45, 8:30, 10:20 and 11 a. m., 4:30 and 8 p. m. Daily, 7, 9:30 a. m., 5 p. m. Holy days and Fridays, 10 a. m. extra. Seats free.

The Society for Ethical Culture.—Prof. ADLER will lecture before this Society at Chickering Hall on Sunday, January 22. Subject, "For the Sake of God." Doors open at 10:30, close at 11:15. All interested are invited to attend.

Miscellaneous.

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